

翻訳

『茶—利休と今をつなぐ』

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第二章 茶の湯の歴史を駆け足で

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 Chapter 2 A quick View of the History of *Chanoyu*

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The Significance of *chanoyu* at each turning point in our society

Oda Nobunaga, Toyotomi Hideyoshi and their subsidiary warriors of the Sengoku age (age of provincial wars, 1467-1568) were passionate about *chanoyu*. And once again, interest in *chanoyu* among Japanese today has been gradually increasing. These two enthusiastic incidents have something in common. The Emperor's family, the aristocracy and the monks in temples and shrines associated with the royal family lost their financial power and military force, and gave in their power to the emerging warriors four hundred and fifty years ago. The only "arms" that were left to them were of the cultural sort, which they had been fostering for eight hundred years.

Their beautiful and elegant culture which includes Japanese poetry, literature, Japanese music and *yûsokukojitu* (traditional ritual procedure) had been inherited from the days of the Emperor's dynasty. The unobtainable beauty and elegance of their culture must have dazzled the warriors who had climbed the social ladder with swords in their hands. But this complex culture could not be learned in a day. They might have said, "I have no time to read through fifty four chapters of *the Tale of Genji*." Or "Hey, Rikyû, what should I do with this?" *Chanoyu* at that time incorporated not only Chinese antique art crafts but also ideas about the classics of Japan. They could hang a panel of one of the verses from *Ogurahyakunin'ishu*, or use a tea cup with the name quoted from an episode in *The Tale of Ise*. They did not need to memorize whole episodes of *The Tale of Ise*, or every verse in *Kokinwakashû*. If they

could memorize popular parts of *The Tale of Ise*, for instance, and could use them at the right time, critics would say "he is a cultured man." They might have indicated that the story was composed in verse and that it was about a famous playboy of the Heian period whose name was Ariwara Narihira, depicting his life from his coming of age to his death. Otherwise, they might have chosen the tragic love with Princess Nijô, or a part called *Azumakudari* which is about his travels to a remote eastern province. *Noh* plays, which originated in the Muromachi period, would have shown *The Tale of Ise* or *The Tale of Genji* and provided samurai with a synopsis of the whole story, as well as quotations, a very useful shortcut for those busy warriors.

In addition, warriors could decorate their tea rooms with classical Chinese goods and cultural objects with the wealth they had at their disposal. Aristocrats of the Emperor's dynasty also respected Chinese objects and viewed China as a highly developed country. *Chanoyu* as a new cultural style was an arena in which warriors could fight on level terms against the aristocrats, who were rather behind the times. If not that aggressive, they could use *chanoyu* as a sign to show their respect for classical culture, even though they had a new type of culture of their own. Thus, *chanoyu* was seen as a tool which could be used to foster educated men with its function like a trainer or software for classical culture.

The vogue mentioned above resembles contemporary Japanese culture, where the Japanese have lost touch with their traditional culture (not only in terms of knowledge but also in terms of physical operation) in a short time and who are head-

ing back to *chanoyu* with a sense of crisis. *Chanoyu* is needed at these current times of rapid change and uncertainty when new trends so quickly take the place of the old. The reason is that *chanoyu* is not a culture of theoretical knowledge, but cultural equipment based on the exercise of drinking and eating. The equipment influences the lifestyle as a whole via the food, clothing and the physical space itself, in other words, on all the five senses; sight, hearing, touch, taste and smell.

The long history of *chanoyu*

It might be one of the misunderstandings of *chanoyu* that Sen no Rikyû has always been in the spotlight. The reason is that Sen Houses have been inherited as pure tea houses up until today, and that a good number of resources have been kept for reference.

How much power did Sen no Rikyû have at the time of Toyotomi Hideyoshi? As the ruler of Japan, Hideyoshi permitted Rikyû the position of “The Head of Grand Masters”, which must indicate the firm authority of Rikyû. There were, however, celebrated tea masters called Kyo-shû, Sakai-shû, and Hakata-shû in each province, who deployed their own *chanoyu* based on their local rules and values.

The *chanoyu* of Rikyû was basically rooted in the Sakai style. Rikyû followed Takeno Jo’o, and was followed by Imai Sôkyû, Tsuda Sôgyû and Yamanoue Sôji. These famous tea masters all resided in Sakai. Rikyû was like the main course of a river into which flowed these unnumbered “streams” of *chanyu*. I will briefly review the long history of *chanoyu*, which commenced in China and which then began to influence Japan in the Nara period.

The beginning of tea

First, let me talk about the prehistory of “tea” before going on to discuss *chanoyu*. The tea tree was called “the grand plant of the southern regions”, which indicate that its origin was in southern Asia. The origin of “tea” which has been propagated all over the world was China. We have green tea, black tea, Chai and Te. But it is obvious that all the names of tea in the world derive from the pronunciation of the Chinese character of tea. The very first reference of the drinking of tea comes from the first century B.C., near Chengdu in Shichuan located in the upper Yangtze River. According to the description, tea was already produced for distribution, which means that the origin of the drinking of tea was much earlier. Tea at that time was called “bei tea”, which was made from steamed tea leaves. The tea leaves were molded and then dried, and powdered tea was drunk after being boiled with hot water.

The custom of drinking tea spread to the north of China, since during the Sui dynasty (581-619) the great canal which penetrated China from the north to the south was constructed and distribution efficiency was dramatically improved. During the Tang period (618-907) the custom of the drinking tea was already widespread throughout China and even ordinary people began to drink it. There were numerous tea houses in the early capital Luoyang. Lu Yu wrote three chapters of *The Classic of Tea*, which could be named “All about Tea” in the middle of the eight century. He was among the literati of the day and an expert in poetry, calligraphy and the theory of verse. This book was all about the practical production of tea, its tools, the history of tea, tea utensils, the making of tea, the drinking of tea, and the area of the production of tea. He wrote to further the spirit of tea when he said, “Tea helps cultivate good behavior and virtue.”

Lu Yu mentioned the medical effects of tea, but this cannot be taken at face value, as China is a country where people believe in the medical effect of their diet. Rather, *The Classic of Tea* depicts tea as a luxury good and as a highly developed and rarefied pastime, which had gained its independence from medicine. *Fengshi Wenjianji* states that “We can see the prosperity of the way of tea” since a rhetorically flourished copy of *The Classic of Tea* was published. This was the first appearance of the expression “the way of tea”, and it follows that tea had already become a cultural beverage instead of a mere beverage or medicine.

A medicine that makes you “High”

Aristocrats, bureaucrats and the literati in the Tang period cultivated tea culture and created poetry and wrote calligraphy when they drank tea. The reason for their absorption in tea was the spiritual exaltation, that is, the high you feel from drinking tea due to the caffeine it contains. The effect is similar to that of alcohol, without the feeling of inebriation. Eventually, there were serious discussions on the relative merits of tea and wine.

Those who were dispatched to Tang and saw the enthusiasm of tea culture were Eichû [743-816], Saichô (767-822) who founded the Tendai-shû sect, and Kûkai (774-835) who founded the Shingon-shû sect. The history of Japanese tea culture began with the tea which was brought in not only by the above mentioned priests and students but also by those who came from China and Korea. We find descriptions of “tea (*nigana* or bitter vegetable)” in *Shôshôinbunsho*, which shows that tea was dedicated to the Emperor as a precious medicine. *Nipponkoki* also wrote that Emperor Saga paid a royal visit to

Kanzaki on April 22nd in 815 (Kojin 6th)

Emperor Saga paid a visit to Shiga Kanzaki in Oomi province. He passed Sûfukuji Temple. The Abbot Eichû welcomed the Emperor, lead by the guardians and priests. The emperor stepped down from the palanquin and went up to the temple and then worshiped the Buddha. When the emperor went through Bonshakuji Temple, he stopped the carriage, then composed and read aloud a poem. The heir apparent and his vassals responded to the poem and read it aloud together. Eichû brewed tea himself and dedicated it to the Emperor. He was rewarded with a garment. [Underlined by the author]

This is the first official description of tea in Japan, which reports the dedication of tea to Emperor Saga by Eichû in Bonshakuji Temple. After the establishment of a tea plantation at the foot of Mount Hiei, the habit of drinking tea by aristocrats and priests gradually spread and became a daily practice. In the imperial court, “hikicha” or serving tea with sweet *amazura*, incense wood or ginger was common practice, so that priests could get over their fatigue at the seasonal sutra chanting or religious gatherings. Tea was also dedicated at the Mikkyô religious rituals. It was, however, still a beverage for the aristocracy and did not yet spread among ordinary people.

Turning back to China, the original place of tea, we see that it was, along with wine and salt, a monopoly product in the Song period (960-1279), and began to be widely exported. Tea was a source of tax revenue, and a precious product for export in order to gain foreign currency, which supported the finance of the country. The style of powdered tea, which we use in *chanoyu* today, was also established in this period. Powdered tea was popularly served by putting it directly into a tea bowl, and stirring it with hot water, which is similar to the thin tea of today (I will talk about this in chapter eight). The term *chasen* or “tea whisk” first appeared in *Daguan Chalun* (Japanese, *Daikan Charon*), written by the Emperor Huizong himself.

The Song dynasty was invaded and destroyed by the Mongolians (Yuan: 1271-1368). Thereafter large numbers of Chinese priests of the Zen sect, afraid of repression, took exile in Japan. Along with them, innumerable aspects of Chinese culture were transplanted to Japan preserving the original forms. They were the habit of drinking tea, and the organization of temples and their rituals. The rhythm of the daily life of priests was strictly regulated at the temples of the Zen sect as in *Zennonshingi*, such as the time to get up, to clean, to practice Buddhist religious rituals, to have breakfast and so on. According to the regulations, priests started to have “cha-

rei”, or the habit of drinking tea to escape from their daily life, and in order to have time to reflect on the day’s events.

Buddist temples at that time were academic institutions, the universities of their day, and cutting edge studies were undertaken. At the same time, they were cultural centres where people could have the chance to make direct contact with imported Chinese culture. Thus, warriors, aristocrats and the literati frequently visited temples. For them, Chinese and Japanese priests would have seemed “cool” as they had tea in a room ornamented with dazzling Chinese goods and cultural artifacts. The habit of drinking tea also spread among aristocrats, who decorated their *shoin* room with Chinese ceramics, porcelain, paintings and calligraphy.

Hand-in-hand with above mentioned fashion for Chinese high culture, the cultivation of the tea plant became popular in Japan. A traditional episode has it that priest Yôsai [Eisai], who was dispatched to China, came back from Song in 1191 (Kenkyu 2nd), and planted tea seeds to make a tea plantation in Unsenji Temple in Saga prefecture. The account goes on to say that he also presented some of the tea seeds to Saint Myôe, who lived in Kosanji Temple at Toganoo in Kyoto. Yôsai was an active *Kenmitu* priest, who belonged to the authorized Buddhist sects of the time. He explained the medical effect of tea in his *Kissa Yôjôki*, which was the first work about tea in Japan, from the point of view of the Mikkyô sect. The tea plants were actually cultivated at Toganoo, where Saint Myôe resided, but it is not evident that the seeds were presented by Yôsai. Following Toganoo, Ninnaji Temple, Daigo, Uji, Hamuro, Hnnyaji Temple, and Kamioji Temple became known as tea producing centres, and all the temples involved in tea production belonged to the Mikkyô sect. This fact shows that, up until that time, tea culture was firmly connected not to the Zen sect, but to the Shingon, Tendai and Risshu sects. From this time on, the habit of drinking tea spread among warriors, priests, and ordinary people.

Tea was gambling

The stages of the drinking tea were not tea rooms or tea stores during Kamakura period and Muromachi period. In place of the downfallen aristocrats, emerging warriors and the military lords, the *shugo daimyô*, took the power and were absorbed in tea contests called *tôcha* or *chayoriai* from the beginning of Kamakura period. Tea contests were the events where the competitors tasted several drinks of tea and distinguished the places of their production like the tasting of wine. The sponsors of the contests entertained the guests with the ornaments in the original Chinese style of tea culture. *Taiheiki*

wrote that they betted on the prizes like fragrant wood, *kosode* robes, gold dust, swords, and armors in tea contests, which were, in a sense, luxurious gambles among upper classes, and that is why they absorbed in the contests.

There were, on the other hand, tea gatherings without gambling, which were held referring to the tea rituals in *Chanyuan Qinggui* 『禪苑清規』. The hosts of the gatherings built pavilions for drinking tea, and treated the guest with the tea rituals of Chinese, sitting on the chairs after the banquets. Some suggest that this is the primitive style of *chanoyu*.

When Ashikaga Takauji inaugurated the Muromachi Shōgunate in 1336 (Engen 1st = Kenmu 3rd), he established the administrative policy *Kenmushikimoku*. In the article 2, the gatherings of drinking and entertainment was regulated, and not only lust and gambling but *rengakai* (gatherings of linked verse) and *chayoriai* (tea gatherings) with gambling were restricted, which shows the extreme enthusiasm to tea contests at that time. Synchronizing to the enthusiasm to tea contests, the absorption to Chinese classic goods (= *suki*) was also uplifted. Warriors treated their guests at their halls of their residences with the Chinese ornaments. Shōguns of Muromachi Shōgunate were the most enthusiastic collectors of Chinese ornaments and drawings. According to *Muromachidono Gyōkō Okazariki*, 28 halls were decorated with more than one thousand ornaments when Emperor Gohanazono paid royal visit to the residence of sixth Shōgun Ashikaga Yoshinori.

Yoshinori might have performed a special presentation to the Emperor with this extreme decoration, which appears to be quite contrary to the *chanoyu* of “*wabisabi*”. They afterwards needed to effectively decorate the imported ornaments, and invented alcoves consisting of *shoin*, *oshiitadoko* and *chigaidana*, while their halls were laid out with *tatami* mats on wooden floors. Japanese style tea ritual was invented based on above mentioned *shoin* living space, which was different from Chinese style tea ritual of Zen’in.

Tea gathering in *shoin* was established in the middle of 15 century. Meanwhile, Ōnin War broke out and the capital Kyoto was burned out. The tremendous devastation was written in *Ōninki*, which read “It is awesome that the Buddhism law and the Royal law were destroyed, and that every Buddhism sects died out.” As numerous buildings and ornaments of the Royal dynasty were burned out, they could not enjoy *chanoyu* in the competition of the number of collected Chinese ornaments. The sense of seclusion from the world caused by the grief of the war was spread among people. The desire for tea, however, survived somehow, and the origin of *wabicha* tea style was created. The style consisted of the *tatami* mat room of *hojō*

(a room of four and half *tatami* mats), utensils of Japanese products besides Chinese ornaments, and heartfelt treatment of limited number of guests suitable for the small room. The eighth Shogun Yoshimasa, who could not stop the devastating war, looked away from the confusion and devastation, and lived secluded life in Higashiyama Mountain, where he built Higashiyamadono (Jishōji Temple) and had a study Dōjinsai, which was the first appearance of *hojō*.

The birth of *wabicha*

A monk named Shukō in the middle of the Muromachi period initiated *wabicha*, the new style of *chanoyu*. His precise personal history is not clear, but it is known that he became a monk at Jōdōshū Shōmyōji Temple in Nara in his childhood, and then lived in a grass hut enjoying tea as a hermit. Tradition has it that he attended Zen meditation as a follower of Ikkyū Sōjun and was given the *Engokokugon* calligraphy as the proof of his mastery of the spirit of the unity of Tea and Zen. The tradition pretended that the relation between *wabicha* and Zen was initiated by Shukō himself who was the founder of *wabicha*, and the relation was inherited to Jo’o and Rikyū. A *Noh* actor Konparu Zenpō reported in his *Zenhōzatsudan* that Shukō said “I don’t like the moon without cloud.” His statement denied the value of Chinese culture which did not permit any flaw or frosting and admired perfection like exact circle. You may recollect a passage in *Tsurezuregusa* by Yoshida Kenkō “Do you only admire flowers in full bloom or the full moon?” (The stage 137) The aesthetic sense “Things lacking something surpasses things perfect”, which had been originated in the early 14th century, saw its growth in the days of Shukō 200 years later.

One of the backgrounds of Jukō’s predisposition mentioned above could be his interaction with *renga* poet Sōgi intervened by Ikkyū. Japanese aesthetic sense had been eminently expressed in poems and Japanese poems had led the sense. *Renga* poets, who were playing the role of the cultural leader in the medieval age, used to travel and mediated the interaction between *chanoyu*, *tatehana* (the origin of the flower arrangement), *Noh* and other different genres. They honored the taste of “cold and lonely” expressed in “*renga* should be cold and withered” advocated by Shingyō, the mentor of Sōgi. And their aesthetic sense of the taste was penetrated into every developing genre of arts like *chanoyu* and promoted their completion as aesthetic arts through their practice.

Jukō also showed the spirit of *chanoyu* of the ideal mental state towards *chanoyu* and the evaluation of its utensils in his letter “*Kokoronoshinoisshi*” addressed to his disciple, Furuichi

Harima. The letter recorded, “Critical above all else in this Way is the dissolution of the boundary between things native Japanese and Chinese.” and “You should detest pride and attachment in this Way. … Be your heart’s master, not heart mastered.” Chinese elements had been essential till then, but he inclined to find the beauty of the native Japanese, which was one of the paths leading to Rikyû.

Chanoyu as urban culture

Jukô was eventually called the founder of *chanoyu*, and his heir was Sôshu (a son-in-law of him), who was active in Kyoto. Sôshu’s taste was slightly different from that of Jukô. He lived in southern end of Kyoto, where many merchants resided, and appealed “*chanoyu* in urban life”. As is clearly depicted in the phrase “Sichû no Sankyo”, which was popular at this time, the stage of *chanoyu* changed from the quiet remote mountainsides to the time and space away from daily life within the urban congestion. Rich urban residents were the major actors of the fashion.

As Kyoto was devastated in wars, newly developed Sakai city showed its presence among *chanoyu* circle. Sakai was originally a fief under direct control of Shôgnate. As its governability was weakened, the representatives of townsmen practiced their autonomy. The prosperity of the city was dramatically established after the Ônin War, when it became the trade base to Ming, and saw its top heap by the involvement in the trade with Europe through Ryûkyû. Not the aristocrats or warriors, but some of the townsmen who built their fortune by trade found enjoyment in *chanoyu*. Their gatherings were aiming at information exchange and intimacy like socializing golf games today. The circle consisted Kitamuki Dôchin, Tsuda Sôtatsu / Sôkyû, Imai Sôkyû and others, and the leading figure among them was Takeno Jo’o (1502-1555), who advocated *chanoyu* as “urban culture”.

Jûshiya Sôgo and Sôshu, who were the disciples of Jukô, taught Jo’o. Jo’o studied linked verse till the age of around 30, learned poetry in the lessons by Sanjônishi Sanetaka, the expert of poetry, and underwent Zen training under Dairin Sôtô in Nanshûji Temple, a branch of Daitokuji Temple, in the same area of his own house. Sôtô wrought a phrase on the portrait of Jo’o “Remember, the essence of Tea and that of Zen is the same”, which symbolizes the linkage between Zen Buddhism and *chanoyu*. When *chanoyu* incorporated the idea of Zen as its theoretical support, the relation between tea and Zen was tightened. According to Yamanoue Sôji Ki (A record book written by Yama noue Sôji, one of Rikyû’s disciples), “Every features of *chanoyu* are Zen,” “As *chanoyu* was originated

from Zen, the training of the priests is essential. Shukô and Jo’o all belonged to Zen sect.” Jo’o was the key man of the linkage.

Rikyû achieves supremacy in the art of tea

At the same time as Magellan’s fleet was achieving the circumnavigation of the globe in 1522 (Daiei 2nd), Sen no Rikyû (Sôeki=Zen sect given name) was born in Sakai in Izuminokuni (Sakai City in Osaka prefecture). He was named Yoshiro in his childhood. Takeda Nobuharu (Singen) was born a year before, and Môri Motonari inherited the fief the following year. Thus Japan was in the middle of the Sengoku age (age of provincial wars), and Europe was experiencing the age of discovery. As was expected of merchants at that time, Yoshiro began studying the *daisu* tea style with Kitamukai Dôchin. Dôchin introduced him to a wealthy merchant called Takeno Jo’o and his disciple Tsuji Genya at the age of 19, and Yoshiro studied their grass hut tea style.

In 1568 (Eiroku 11th), Oda Nobunaga marched into Kyoto, embracing Ashikaga Yoshiaki, and the turbulent times experienced for many years in Japan receded, presided over by Nobunaga. He promoted the unification of the whole of Japan, directing things from the capital city. At the same time, he attempted to dominate the cultural world via several tactics; “Meibutsugari” was an attempt to force the buyout of Chinese utensils called *meibutsu* from the merchants of Sakai and Kyoto, and “Onchanoyugoseido” was an effort to restrict his retainers’ *chanoyu* activities through the introduction of a licensing system.

In 1574 (Tensho 2nd), attempting to tighten his relationship with Sakai, which was his financial backbone and the supplier of his firearms, Nobunaga engaged Imai Sôkyû, Tsuda Sôkyû and Sen no Rikyû from among the wealthy tea men as head “sadô”, who were responsible for performing the tea gatherings hosted by himself. Rikyû was already 53 -years old at that time.

In 1582 (Tensho 10th), Nobunaga was killed in the Hon’noji rebellion, and Toyotomi Hideyoshi succeeded him, winning over the chaos that existed at that time. He had more passion for *chanoyu* than Nobunaga and liked Rikyû best of all. Thereafter, Hideyoshi’s generals came to aggressively study *chanoyu* under Rikyû. When Hideyoshi hosted a tea gathering at the court in 1585 (Tensho 13th), Rikyû was given the title of koshigô from Emperor Oogimachi, which signified that he was next to the level of priest, and given authority to visit the imperial palace. He had been a mere townsman, and named “Rikyû” at that time. He had used the name “Sôeki” up till

that time, and used “Rikyû” afterwards, but I use “Rikyû” in this book for the sake of convenience.

Ootomo Sôrin, the lord of Bungo province, wrote in a letter addressed to his home governors, “Sôeki (Rikyû) knows about domestic issues, and Prime Minister (Hideyoshi’s brother Hidenaga) knows about public issues.” As this letter shows, Hideyoshi’s reliance on Rikyû increased year by year, and eventually Rikyû had a strong influence on political matters. In 1591 (Tensho 19th) however, Rikyû suddenly drew the wrath of Hideyoshi and their honeymoon-like relationship ended. He was ordained to die by his own sword. A statue of Rikyû was placed atop Daitokuji Temple’s Mountain Gate, a statue which had been donated by Rikyû himself. It was believed to be profane to pass under the statue and so, it was seen as an insult to the Imperial household and to Hideyoshi himself. Rikyû was also blamed for making his fortune by the arbitrary trading of tea utensils. There have been numerous hypotheses about the background to these incidents, but the facts have never been clarified.

Rikyû’s impact on *chanoyu* as the supremacy in the art of tea was enormous since he became the sadô of Hideyoshi at the age of 61. I will analyze this in another chapter.

Chanoyu flourished in various ways during the Edo period

The relationship between Hideyoshi and Rikyû helped to standardize *chanoyu*, but took varied paths after the death of Rikyû.

Rikyû had numerous daimyo lords as disciples and they were passionate about *chanoyu*. The seven most prominent of them were later called the “Rikyû Sichitetsu”: Gamo Ujisato, Hosokawa Tadaoki (Sansai), Makimura Hyobu, Seta Kamon, Furuta Oribe, Shibayama Kenmotsu, and Takayama Ukon (or Oda Uraku according to some theories). Among them, Oribe (1543-1615) is known for his design of tea rooms illuminated by natural light through carefully-placed windows, and tea utensils with twists and unusual angles, which expressed outward movement and power. His design is an interesting contrast to his mentor Rikyû, who designed objects full of inward power. Oribe’s vital *chanoyu* gained popularity, and he was invited to Edo by the Second Shogun Hidetada to be his tea mentor. Oribe, however, committed suicide like Rikyû as a result of a suspicion of conspiracy with Toyotomi’s side during the battle of Osaka Natsunojin in 1615.

Kobori Enshu (1579-1647) became the magistrate of construction, the equivalent of today’s Head of the Ministry of Construction, and studied *chanoyu* under Oribe. He made his

presence in *chanoyu* as a daimyo tea master after the death of Oribe, by organizing tea gatherings at the official visits to daimyos by the Shogun, or by supporting tea gatherings hosted by the Shogun. Reflecting the stability of the governance of the Tokugawa Shogunate, Enshu incorporated the *chanoyu* of royal culture with the traditions of the *shoin* tea of the late Muromachi period. His gorgeous aesthetic sense was distinctive from that of Rikyû or Oribe, which has been called “kirei sabi” since the early Showa period.

The official tea school of the Shogunate, on the other hand, was the Sekishuryu School. The school was founded by Katagiri Sekishu, who was a daimyo tea master and the step-disciple of Dôan. Dôan was the first son of Rikyû and inherited the Sakai Sen House, which ended up in his control because he was without his own son. The authority of the official tea school of the Tokugawa Shogunate was so heavy that every daimyo house in Japan deferred to the tea magistrates of the Sekishuryu School.

Oribe, Enshu, and Sekishu were the *chanoyu* of warriors on the one hand; but there was the rise of another *chanoyu* culture among the royal court and aristocrats on the other during the early Edo period. Emperor Gomizunoo, who built Shugakuinrikyu, and his brothers, Konoe Nobuhiro and Kaji-inomiya Monseki Joshuin Jiinhosshinno, had a huge influence on the *chanoyu* of the royal court. Kanamori Sôwa was the first son of a Sengoku warrior, but did not inherit the fief, and lived a secluded life in Kyoto. His *chanoyu* was so elegant and graceful that he was called “Hime Sôwa”, and was known to have a close connection with the royal court and aristocrats.

The Sen House was allowed to be resurrected after the death of Rikyû. His son Dôan continued their warehousing business in Sakai along with the teaching of *chanoyu*, but had no heir. The Sen House became the tea house that made *chanoyu* its principal occupation from the days of Rikyû’s grandson Sôtan. The rest of this story will be detailed later in “What are three Sen Houses?” They served as sadô in daimyo houses, and developed their schools’ styles that you see today, while teaching *chanoyu* to the townsmen of Kyoto.

The shortsighted image of “*chanoyu* = Sen no Rikyû = wabisabi” is prevalent, but, contrary to this image, *chanoyu* dynamically changed and altered before, during, and after Rikyû. The outstanding presence of the Sen Houses is caused by the fact that only they among all the tea houses have remained unchanged as solely houses of tea, and they have continued their *chanoyu* tradition for four hundred and fifty years. Although they are occupied in *chanoyu* today, both Sekishu and Enshu were warriors in their own right, and *chanoyu* was

their subsidiary business during the Edo period.

A big breakthrough in the political and business circles of the Meiji period

As I mentioned in chapter 1, *Noh*, *chanoyu* and other cultural activities favoured by warriors were labeled old-fashioned, and saw their catastrophic downfall after the Meiji Restoration. Not only the three Sen Houses, but Enshu, Sekishu and other *chanoyu iemoto* or the head of their schools faced grave difficulties, and their *chanoyu* utensils were no longer valued as they were before. They managed to survive by teaching a small number of provincial disciples.

The patronage of Mushakôjisenke was taken over from the daimyo houses by Kamenosuke Hirase (Rokô), who was not a newly-risen entrepreneur but a business tycoon who had inherited his family affairs that dated back to the Edo period. He organized Chigusaya, a well known moneylender to daimyos, into the Daisanjûni Bank, and dominated its affiliates. His dynasty had gained confidence from Mushakôjisenke, as he was the prime disciple. When the 11th iemoto Issisai passed away, he himself took the place of iemoto till the young heir, the 12th iemoto Yukôsai, came of age, and kept the secrets of the school. The patron of Omotesenke was the Mitsui House, whose origins also go back to the Edo period. Those entrepreneurs and government officials who stood out in the Meiji Restoration showed their presence in the world of *chanoyu* as late as the middle of the Meiji period, by which time they had gained enough financial power as well as an aesthetic sense.

After their absolute devotion to modern civilization and enlightenment, the Japanese people began to recognize the value of domestic Japanese culture, and those who came into contact with companies or politicians from overseas realized that they needed to master and understand the culture of their own country. Because of the above reasons, famed business leaders like Interior Minister Inoue Kaoru (Segai), Fujita Denjiro (Kôsetu) of the Fujita Financial Combine, Masuda Takashi (Don'ô) of the Mitsui Financial Combine, and Hara Tomitaro (Sankei) of the Teikoku Filature started to collect large amounts of antique art objects, which flew out from old daimyo warehouses or temples suffering hardships caused by the enactment of the Shintoism and Buddhism Separation Decree. Thereafter, they moved into *chanoyu* where they could make use of their valuable collections.

You will realize when you start studying *chanoyu* that the *chaji* or tea gatherings which they hosted would not end in boasting about their tea utensils, but would be the settings for the exchange of ideas and the development of personal

connections. They could meet even for the first time in an intimate setting, free from the clutter and noise of normal life, assess one another's caliber, and enjoy conversation, which they could not have had in offices or restaurants. Once this society was formed and recognized as authoritative, those who wanted to join in had to study *chanoyu* whether they were interested in it or not. It was the revival of socializing and the information warfare in the tea rooms of the Sengoku warriors by business leaders who lived in the convulsive Meiji period.

Those modern *sukisha*, *chanoyu* aesthetes, in the Meiji period enjoyed *chanoyu* as the ultimate aesthetic hobby, and they were inclined to be extravagant and hedonistic. However, they valued Buddhist statues, paintings and altar fittings not as religious objects but as pure artistic objects. Utilizing them as *chanoyu* implements, the aesthetes widened the realm of *chanoyu*. In the succeeding Taisho and early Showa periods, those who helped build up the Japanese economy were also intoxicated by the charm of *chanoyu* and widened its realm furthermore. The leading figures were Nedsu Kaichiro (Seizan) of the Tobu Railroad, Nomura Tokusichi (Tokuan) of the Nomura Securities Company, Matsunaga Yasuzaemon (Jian) the Devil of electric power, Kobayashi Ichizo (Itsuo) of the Hankyu Railroad, Hatakeyama Issei (Sokuo) of the Ebara Corporation, and Gotoh Keita (Kokyoro) of the Tokyu Railroad. Large parts of their collections remain intact in private museums, where we can imagine the atmosphere of their days.

We scarcely see Buddhist objects in the planning of tea gatherings or *chaji* today, since they should be avoided because of the odour of religious incense which they carry or the bad omens that they contain, conjuring up Buddhist memorial services. However, Buddhist artistic objects quite frequently appear in the *chaji* held by me. In this attempt, I am learning from the free style of the pioneer *sukisha*, and, at the same time, taking note that the *iemoto* tea masters defended their ways against the backlash of the day, and refined them through pain and suffering. On these bases, *chanoyu* has bloomed into what it is today, which everybody is free to study and acquire, if they wish.

What are the three Sen Houses?

The three Sen Houses known as Omotesenke, Urasenke, and Mushakôjisenke have Sen no Rikyû as their direct ancestor. Of course, their separation was not caused by quarrels.

Please proceed with reference of their family tree thereafter. Rikyû stood out as a merchant of Sakai. He married Houshinmyoju (known only by her Buddhist name) and had a

son, who was his heir named Dôan, and three daughters. Then he married Sô'on as his second wife, and made her son named Shoan as his son in law. Shoan and Rikyû had not blood relation. Rikyû and his heir Dôan were not getting along well, and Dôan went away in his youth. Rikyû compensated the situation by the marriage of Shoan and his daughter Okame, and then his grandson named Sôtan was born as a Rikyû's blood. Dôan later reconciled with his father Rikyû, whose suicide and succeeding remission of his sin made Dôan inherit the family business and their house in Sakai. However, he did not have his own heir, and his blood ended up there.

Shoan, on the other hand, was also a *chajin*, who became the head of the Kyo Senke based in Kyoto, and entrusted his son Sôtan with his property. As a blood and grandson of Rikyû, Sôtan had four sons; his eldest son Sôsetsu and second son Sôshu were born of his first wife, and his third son Sôsa and fourth son Sôshitu were born of his second wife. Sôsetsu supposed to be the heir, but as he did not show his willingness, he was disinherited. The second son Sôshu became the son in law of a lacquer painter Yoshioka Yozaemon, obeying the order of inheritance. Later, he was diverted to be a *chajin* and attended upon the Matsudaira house in Takamatsu province. Hence the third son Sôsa became the heir and attended upon the Tokugawa house in Kishu province. The youngest son Sôshitu had left the house to be a doctor obeying the Sôtan's intension, but came back to *chanoyu* and attended upon the Maeda house in Kaga province.

Among the three sons of Sôtan, the third son Sôsa was conceded the front tea room named Fushinan, which was inherited from Rikyû to Shoan, then to Sôtan. This is the origin of the name of "Omote (=front)" Senke. Sôtan himself retired and built a tea room named Konnichian at the back of Fushinan. Konnichian was conceded to his fourth son Sôshitu, whose house eventually called "Ura (=back)" Senke because their tea room was located at the back of Fushinan. After his resignation as *sadô* of Matsudaira house in Takamatsu province, Sôshu inherited Shoan's villa located at Mushakôji in Kyoto. He built a tea room named Kankyuan, which means retreat from attendance, and led a secluded life there. His house was eventually called "Mushakôji" Senke named after its location.

Dividing his house into three, Sôtan made each son inherit his own house and transmit *chanoyu*. He aimed at hedging the risks of his house, which was once ended up because of the suicide of Rikyû, and tried to protect the teachings of his house. His ingenious strategy resembling "collateral three nations" had one more twist and trick later. In the days of

Joshinsai (1705-1751), the seventh iemoto of Omotesenke, they made an agreement that they would not increase the number of the Sen Houses any more to avoid the proliferation of the houses. The agreement might be aimed at preventing the decline of brand value of the Sen Houses. Those who can claim the family name of Sen are restricted to the head of Sen Houses, their spouses, their heirs and their spouses. Other sons must have other family names after their coming of age, and their daughters are dismissed from the family name of Sen by their marriage to other houses. In this way, the three Sen Houses have been succeeded for four hundred years protecting each position.

Three individualities in the three Sen Houses

The three Sen Houses have no head family and branches relation, and are houses of the same rank. However, Omotesenke is venerated as they have inherited the name of the tea hut "Fushinan" from the days of Rikyû. Each house of the three has its own atmosphere, and Omotesenke has the most orthodox image among them.

In fact, when you look at "*hakogaki*", or the names and authority written on the lids of boxes which contain tea utensils, *hakogaki* for the utensils of Rikyû were mainly written by Kakukakusai (1678-1730), the sixth *iemoto* of Omotesenke, or Joshinsai, who revived the Sen Houses. There might be a mentality of the men of *chanoyu* that they want to ask the *iemoto* of Omotesenke to write *hakogaki* for the most evaluated objects, that is, the handmade utensils of Rikyû or the possessions of Rikyû.

There are craftsmen of ten houses called Senkejishoku, that is, the craftsmen of the utensils for the use of the Sen Houses, who are the kettle craftsman or the lacquer painter or the other. They were actually the craftsmen of Omotesenke in the origin, who attended upon the Tokugawa house in Kishu province. As the remnant of their origin, Senkejishoku must serve at *mizuya* (a service room with a sink next to tea room) in Omotesenke's *hatsugama* (the New Year's tea gathering). Many sons in law of Urasenke or Mushakôjisenke were adopted from Omotesenke, which has presumed to be the centre of the Sen Houses.

Meanwhile meeting those who are learning *chanoyu*, you may find many of them are the disciples of Urasenke, which is the largest school of *chanoyu* today. The school can be said to have established the gorgeous image of *chanoyu* today.

As I said in chapter 1, along with the rise of the Meiji Restoration, Omotesenke was supported by Mitsui house and Kônoike house, and Mushakôjisenke was supported by Hirase

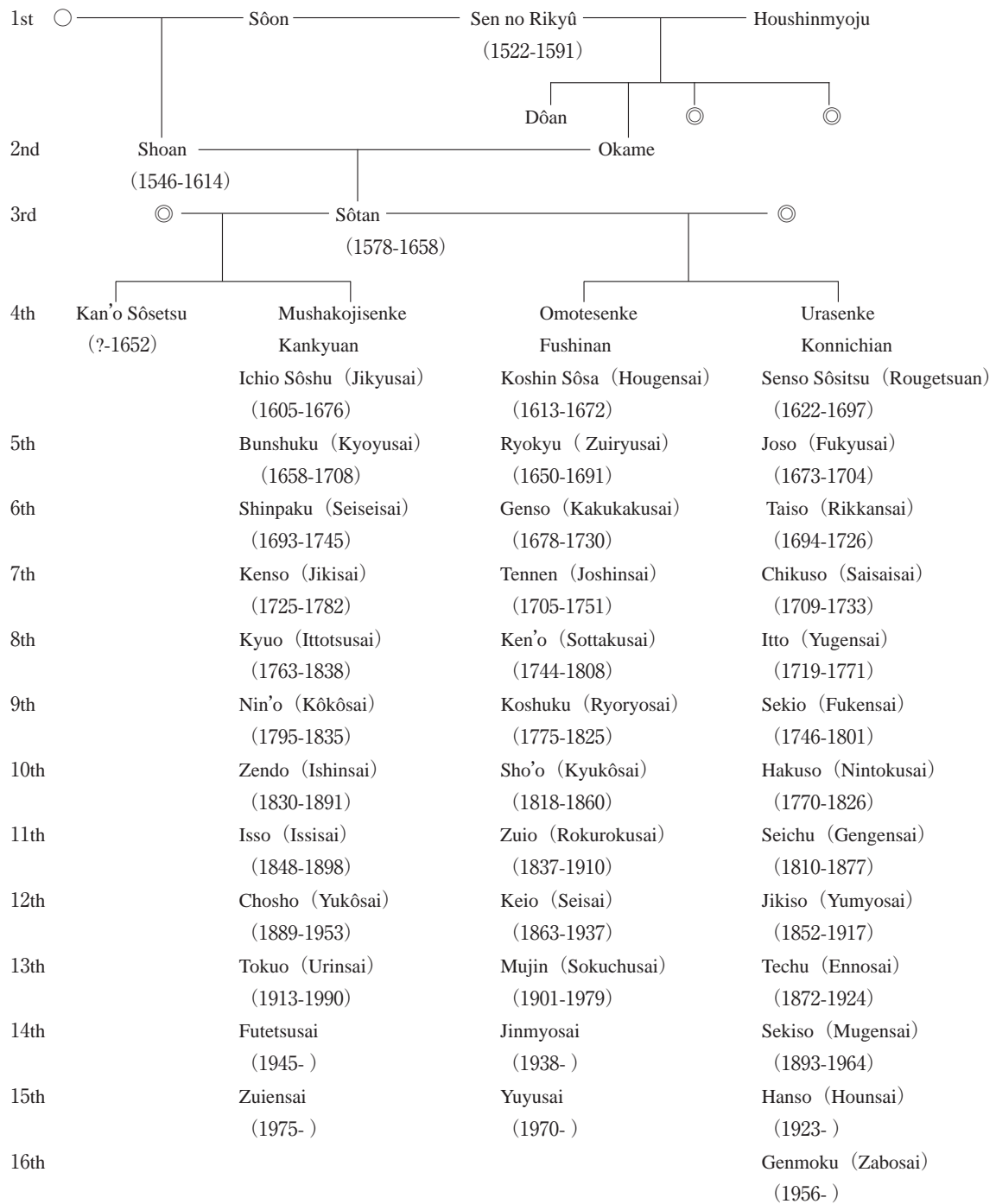
house and Fujita house in place of the sponsorship of daimyo houses. Urasenke, on the other hand, devised the plan to use *chanoyu* as women's etiquette education. This expansion device was highly successful as a result, that is, starting with Atomigakuen founded by Kakei Atomi, the popularization lines of *chanoyu* mainly targeting at women had been promoted. The lines have drawn pros and cons of criticism, but their attempt resulted in the protection and inheritance of *chanoyu* till today without lost in the flood of Westernization. Urasenke has devoted to internationalization of *chanoyu*, and has many branches abroad.

It is a hard task to write about my own house, but Mushakôjisenke is a house with liberal outlook since the successive *iemoto* masters have objectively looked at *chanoyu* of the school at a distance, as the fourth *iemoto* once became a son in law out of the house, and the seventh *iemoto* and the after were sons in law from the outside. The house itself has been inherited at all events, but as successive *iemoto* masters couldn't have blood relation, they maintained the tension between them and did not delusively follow the achievement of the predecessor, while repeatedly reviewed whether their performances met the age, or were really necessary for themselves.

The way as described above can be expressed to be "critical", but if everything is in that way, its system should tend to lack solidarity. Hence, many of the successive disciples have been charming enough to enjoy *chanoyu* on a free stance.

Despite the differences of the characters or details of the movements of the procedure of making tea, the foundation of the "*chanoyu* of the Sen Houses" has not varied, and there is no barrier in inviting or being invited to tea gatherings of different schools. For instance, you may be concerned that you cannot attend the tea gatherings of Omotesenke if you are learning the *chanoyu* of Urasenke. On the contrary, you can enjoy tea gatherings of every school if you have learned *chanoyu* of a school. Please do not hesitate to go out for the tea gatherings of different schools if you have opportunity.

Family tree of the Sen Houses



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